

THE  
COIN COLLECTOR'S  
JOURNAL

Vol. 8, No. 8

August, 1941

STYLES OF ART IN GREEK  
COINAGE

MARYLAND MEDAL

RAILROAD NOTES

DOMINICAN REPUBLIC COINS

LIST OF FOREIGN DOLLARS

PUBLISHED BY  
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U. S. A.

# WAYTE RAYMOND, INC.

630 FIFTH AVENUE

NEW YORK

## CHOICE EARLY AMERICAN COINS

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1652 Oak Tree shilling. Small tree. Ex. fine, small crack at top.....	40.00
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Lord Baltimore sixpence. Fine .....	55.00
Carolina. 1694 Halfpenny. Elephant. Proprietors. Fine.....	80.00
London (1694) Elephant halfpenny. Thick flan. Superb, part red..	12.50
Woods Coinage. 1722 Halfpenny. First type. Ex. fine .....	3.50
1723 Halfpenny. Ex. fine .....	2.50
Maryland. Annapolis 1783 Chalmers shilling. Fine .....	12.50
Nova Constellatio. 1783 Cent. Pointed rays. Ex. fine .....	3.50
Nova Constelatio. 1785 Cent. Blunt rays. Uncirculated .....	7.50
Fugio Cent 1787. States United. Broken obverse die. Unc. red....	5.00
Massachusetts. 1788 Cent. About uncirculated .....	5.00
Kentucky. (1790) Cent. Pyramid of stars. About unc. ....	2.50
New York. T. A. & Lee Cent 1794. Uncirculated .....	5.00
T. A. & Lee Cent 1795. Uncirculated .....	2.50
Washington. 1791 Cent. Small eagle. Superb, part red .....	12.50
Washington. 1791 Cent. Large eagle. Proof .....	12.50
Washington. (1795) Halfpenny. North Wales. Unusually good..	2.50
U.S.A. Bar Cent. Very fine .....	12.00

Any of the above coins will be sent upon receipt of price  
or may be had on approval by regular customers.

# THE COIN COLLECTOR'S JOURNAL

FOUNDED BY JOHN W. SCOTT IN 1875

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Vol. 8, No. 8

New York, August, 1941

Whole No. 76

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The annual convention of the American Numismatic Association will be held in Philadelphia, the birthplace of United States coinage, August 16th to 21st. A large attendance is expected and many important collections will be exhibited by members of the association. An interesting social program is planned by the Philadelphia Club, to make this, the fiftieth anniversary convention, a most enjoyable one.

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For the last year we have been publishing various lists of coins of South America and the West Indies. When the entire series is completed, we expect to edit these lists, adding any possible further information and publish them as a pamphlet. If any collectors can give us additional information to the material already published, we will be very pleased to have it, and all due credit will be given.

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Recent sales show a marked increase in the collecting of Greek coins. This may be attributed to several things,—perhaps an awakened interest in Greece itself, due to recent developments. We have planned a series of short articles on the coinage of Ancient Greece which will

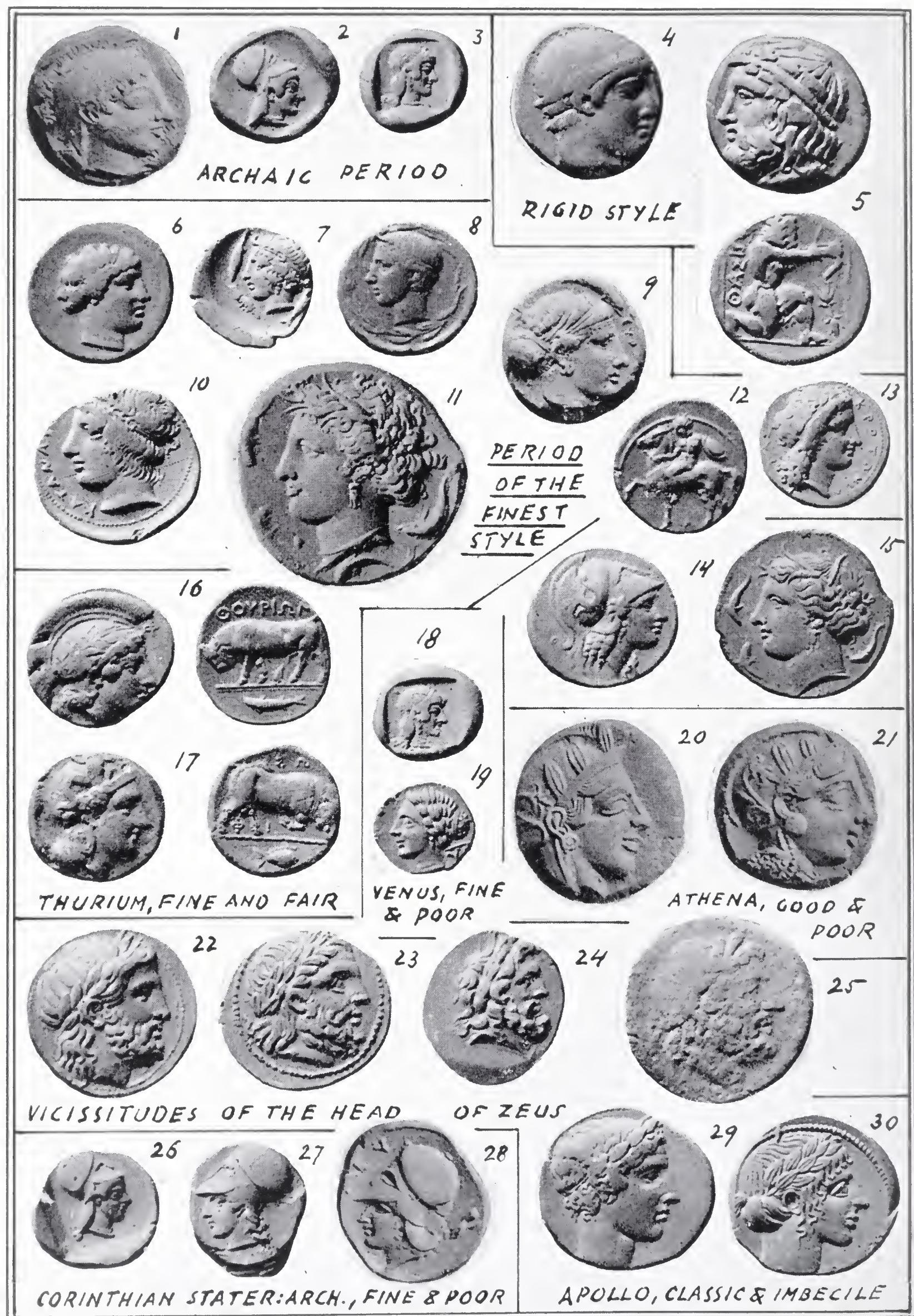
illustrate and describe all the types of this coinage. Such a series should be of great interest and value to the collector of Greek coins. In this issue Dr. Szego begins the series with his article on "Styles of Art in Greek Coinage."

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Due to vacations and removals, a good many July copies of the Journal have not reached subscribers. If you have missed any copies kindly send us your correct address and the missing issue will be supplied.

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Now that the commemorative half-dollar situation has returned to a more sane basis, perhaps a few new issues would be welcome. Why not a Defense issue (similar to the current postage stamps), followed by others of national interest? It's just an idea, but why couldn't the Government issue commemorative half dollars, at a substantial premium, and make such coins redeemable at some future date much in the same manner in which the Defense Savings Stamps are now being issued? To enlarge on the idea the Government could issue a series of them, publicising the Army, Navy, Air-Corps, Civilian Defense, and so on.



# Styles of Art in the Greek Coinage

By PAUL SZEGO, Ph., D.

It is generally conceded, and was repeatedly pointed out in preceding articles that the most important quality of ancient Greek coins is the beauty of their artistic style. It is about time for us to take up that highly elusive question: What is art and when is an artistic style good or bad?

Art is that peculiar human activity whereby men have tried to create, partly through intellectual processes but mainly through intuition and impulse, an object of beauty. Objects of art are of two different kind: those executed in space, [like sculptures and paintings] visible for the eye and those developed in time, [like creations of literature and music] audible to the ear.

The scope of this article prevents us from going into theoretical discussions of the nature of beauty. We take it for granted that our readers, as well as ourselves, have a fairly concrete idea regarding it and would rather discuss here the artistic style of Greek coins, and even that, of a necessity, in a sketchy manner only.

The art of the die-engraver is akin to that of the sculptor, the main difference being that the former's activity is limited by the comparatively small size of the coin and by the fact that his medium does not allow full plasticity from all angles, only the limited height of relief. Within these limitations the coiners art follows the great epochs of Greek sculpture.

The sculptor, as other artists whose work is visible in space, expresses in most cases some phenomenon taken from nature. But the artist's task or intention is never to imitate nature in a slavish manner. Contrary to the opinion of some people, who consider close similarity to nature an absolute necessity, the real artist, while taking his impressions from

nature, expresses them in his own manner, quite so as the bee gathers the nectar of flowers and changes it into honey.

The way an artist expresses these natural phenomena, is his own style. While there are not two artists whose style is exactly the same, there are well defined artistic schools, within which there is some similarity of style. On the other hand, within the same age, the same school and even in the confines of the same engraving office there are and have been individual artists whose talent to conceive and express things varies widely. At one bench there might sit a genius, while at the other there labors only a fair craftsman. Thus the artistic style of a Greek coin varies not only by the epochs of art in Ancient Hellas, but also according to the capabilities of the individual. The latter we cannot follow and gauge, whereas the artistic style of the various epochs in Greek cultural history is a fairly open book.

The Hellenic Genius manifested itself early, upon the dawn of Ancient History. It is an interesting fact that the Greeks borrowed the original idea of most of their accomplishments from other sources, but, while those originators remained forever within their closely circumscribed barriers, the Greek Genius burst the religious and other shackles of their art and created accomplishments beyond which art has scarcely progressed even in our times. The finest examples of Greek art often dwarf our own endeavors.

As mentioned above, there are various periods in Ancient Greek Art. The Hellenes took over some artistic expressions from the Assyrians, Babylonians, and mainly from the Egyptians. They started out with the meagre enough form-treasure of the Orientals and while they gradually changed their style,

in the seventh and sixth centuries, their images still show a certain primitivity of style and aspect. For instance,—they did not represent the human figure as it is optically visible, i.e., with certain foreshortenings, one part of the body covering the other; they displayed it according to a pre-conceived idea of representation. Not as the body is, but as they thought it ought to be. They constructed a style-scheme, each part of the body shown from an angle which was most familiar to the artist and most advantageous for display. Thus on ancient Greek reliefs and coins we see the head in profile, but its eye facing us; the chest, shoulders and arms facing, but the legs in profile again.

This primitive, but thoroughly interesting scheme was derived from the Egyptian reliefs and pictures, and dominated in gradually decreasing degrees Greek art for a long while. The period, within which animal and human forms and even floral and geometrical decorations show this certain primitivity, is the age of ARCHAIC ART. [See plate, Nos. 1, 2, 3, 18 and 26].

In the beginning these archaic coins showed a certain crudeness and set formalism. These, however, gradually disappeared, leaving—around the end of the sixth century B.C.—a well developed, in fact a sweetly refined archaic style. [Plate, Nos. 3, 26]. We do not use the expression “sweet” as meaning something dainty, cute or pretty. The Greek coins in general and those of the archaic period in particular, show power and absolute dignity. They are strong above all, with an exhilarating freshness of the dawn of humanity, and are done in a way which renders nature’s impressions in a strictly conscious, stylized manner. [They do not show, for instance, strands of silver to imitate human hair. They give, instead, strictly delineated masses, curls. Even if the coin is somewhat worn in circulation, those compact isles of modeling remain perfectly enjoyable].

The turn of the sixth century gave the Greek city-state a sudden and violent

start toward grandeur. Two non-Hellenic world powers attacked them: The Persians from the East and the Carthaginians from the West, threatening both the home-country and its colonies with subjugation, even extinction. The Greeks threw back both assaults, [Marathon, 490, Salamis and Himera, 480], and went into counter-attack, ridding themselves of their enemies for a long time to come.

Upon the footsteps of these victories there followed a magnificent and swift evolution of Greek economy, commerce, literature and art. There was a livelier exchange of goods, consequently more need for money. The newly won dignity of Hellas gave impetus to bigger and better coinage, which burst the shackles of archaism and produced the bloom of its style.

This naturally, did not come about overnight. The early coins of the period were no longer archaic, but in spite of their freer conception and modeling they still showed some rigidity of treatment, which prevailed from Cca. 480 to 440 B.C., and is called the AGE OF RIGID STYLE. [Plate, Nos. 4, 5].

Toward the close of this period Pericles [466-429 B.C.] has exerted his invaluable influence upon the Athenian democracy. The great civic improvement he has stimulated, brought about among other things a renewed building activity. The Parthenon was erected upon the citadel of Athens, and from the characteristic sculptures of this lovely temple the style-period of the late 5th century received the name: PARTHENONIC. [Cca. 440 to 400 B.C.]. [Plate, Nos. 6, 11, 16, 20, 27, 29].

The most outstanding representative of this style, which, in the opinion of the experts may rightly be considered the highest in Greek art and one of the finest throughout the ages, was Pheidias. [Born in Athens about 500 B.C., died about 432]. His colossal statues of Athena Promachos in Athens and that of Zeus at Olympia, looked with super-human really Olympic dignity and gran-

deur into space. The coins and lesser statues, modeled under Pheidian influence, show the same sweet detachment, perfect modeling, clean lines and freedom from the rigidity of the preceding style, without any looseness and commercial cheapening of the periods soon to come.

The end of the fifth century B.C. again saw Greece amid its former particularism, its power drained by the Peloponnesian wars, its wealth dissipated, its commerce ruined and herself an easy prey to foreign enemies. It is but natural that artistic life should follow the political and economic decline. This decadence was, however, slow and hardly perceptible in the beginning.

The artistic period that followed the Parthenonic, is connected with the anesm of PRAXITELES and SKOPAS. Under the influence of the former, sculptures and coins changed from devine poise to agitated compositions, [Plate, No. 12], while the latter's contribution to art is mirrored in the more passionate, sometimes even plaintive, expression of the face and eyes. [Plate, No. 13].

These gradual changes did not suddenly undermine the Pheidian conceptions yet. The coins of this period, which lasted from the collapse of Athenian supremacy until the age of Philip II of Macedon, [404 to 359 B.C.] were still handsome, in cases even magnificent. We encounter beautiful pieces, which, in their somewhat agitated, passionate and more human conception might be considered even closer to the ideals of our own, restless age. The golden era of Greek art, however, was a matter of the past by then.

PHILIP and ALEXANDER'S Perios [359-323 B.C.] still shows, occasionally, some very nice specimens [Plate, Nos. 14, 22],—generally, however, the tendency turns toward what we may call commercialization. The artist is satisfied with superficial success; instead of divine inspiration he dotes on princely grants, outlines his design, works it up into a

perfunctory relief and does not strive for more.

After the demise of Alexander the decline became a rapid one. The political freedom of jealously individual little city-states was over, they were forcibly molded into great empires, where there was no individuality, no demand for varied, lovingly executed badges of someone's own little country. The coins became flat and uniform discs, featuring on one side the sovereign's portrait, on the reverse a cheap emblem or allegory. The execution of them became still more perfunctory and the artist a mere crafts man. [Plate, Nos. 19, 21, 24, 25, 28. A fair exception being No. 15].

By the time the Romans appeared to take over the heritage of Pericles and Pheidias, there was neither much refinement in art, nor much honesty in public morals. The collapse of Hellenism was complete.

Having sketched in a necessarily fleet ing manner the evolution and decline of Greek art, let us contrast the statues and spiritual makeup of the artist in the archaic period and of the Hellenistic times.

At the beginning art struggled valiantly against lack of experience, and the difficulties of expression. The archaic sculptor or engraver was a true artist in his conception, but had not yet gained mastery over material and form. His works are comparable to those of a child-prodigy, whose style is not perfect but who strives ardently to express his inspiration. What he created was honest, shows all the hopes of a great future and commands our respect.

The artisan of Hellenism, in compari son, was a jaded piece-worker. He could draw on the experience of many preceding generations, had useful tools, had all the knowledge of his craft, but he did not strive to create, to burn in the pure flame of holy exultation. He was not especially interested in his work, but wanted to get through with his task,

(Continued on page 124)

# EARLY AMERICAN MEDALS

## MARYLAND SETTLED



1632 Obverse: DMS. CAECILIVS. BARO. DE. BALTEMORE. ABSOLV. DMS. TERRAEMARIAE. ET. AVALONIAE. &C. (Lord Cecil, Baron Baltimore, Lord Paramount of Maryland and Avalon, &c.). Bust of Lord Baltimore, three-quarters right, in armor.

Reverse: D. ANNA. ARVNDELIA. PVLCHERRIMA ET. OPTIMA. CONIVX. CAECILII. PREDICTI. (Lady Anne Arundel, the most beautiful and excellent wife of the said Cecil). Bust of Lady Baltimore, three-quarters right.

Silver, cast and chased, with ring. Size 29½.

The medal illustrated shows Cecil Calvert, second Lord Baltimore whose name is so important in the eventful and stirring history of Maryland, but who nevertheless never set foot on American soil. His father, George Calvert, first Lord Baltimore, secured a grant of the land which is now Maryland from King Charles of England, but died before the charter was executed. His son, Cecil succeeded to the title and received the

charter. Inasmuch as the charter involved territory included in grants issued to the South Virginia colony by James I in 1606 and 1609, Virginians objected to it. A particular objector was William Claiborne, then a member of the council and Secretary of the Colony of Virginia. The matter was referred to the Privy Council and a decision was made in favor of Lord Baltimore.

Lord Baltimore proceeded to prepare two vessels, the Ark and Dove, to sail to the Chesapeake with a group of colonists. At the last moment he decided not to leave England and sent his two brothers instead Leonard Calvert as Governor, and George with several "gentlemen of fashion" in charge of about 300 men. The two vessels, weathering heavy storms, finally reached Point Comfort on February 24, 1634. Claiborne met with Governor Calvert and agreed to a settlement on Kent Island in Chesapeake Bay. The settlement was named St. Mary's on March 27, 1634, and a government was established, under the usual rules of such charters, conferring absolute ownership of the ter-

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rietary on the proprietor as well as civil and religious rights. Entire exemption from taxation was granted the colonists. As was the custom, acknowledgment that the original title still remained the possession of the crown was made by the annual payment of two Indian arrows to the king.

There were numerous uprisings of civil and religious nature. Claiborne, who felt he was deprived of certain "rights" by the Maryland government never missed an opportunity to cause unrest among the colonists and to arouse the Indians in the territory. Throughout these early years of struggle Lord Baltimore in England, managed his proprietorship through deputies. For forty-three years his decisions were wise, and his treatment of the colonists was conciliatory. Although he never made difficulties for the colonists, neither did he do anything which improved their life to any

extent, as he was uninterested in their political or religious quarrels. Upon his death in 1675 his son Charles succeeded to the Proprietorship of Maryland.

The reverse of this medal shows a bust of "the most beautiful and excellent wife" of Cecil,—Lady Anne, the daughter of Thomas, Earl of Arundel, whom he married at the age of twenty.

The name "Maryland" is the result of a conversation between the first Lord Baltimore and King Charles I. Wishing to compliment his Queen, Henrietta Maria, the King suggested "Mariana" but discarded this idea upon Baltimore's suggestion that it was also the name of a Spanish historian who taught "the will of the people is higher than the law of tyrants." It was finally decided to call the new colony "Terra Mariae,"—Mary's Land.

Note: The name Baltimore is spelled BALTEMORE on the medal.

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## Domestic Coinage Executed, By Mints, During The Month of June, 1941

Denomination	Philadelphia	San Francisco	Denver
<b>SILVER</b>			
Half dollars .....	\$ 539,754.50	\$228,000.00	.....
Quarter dollars .....	3,746,377.25	252,000.00	\$845,000.00
Dimes .....	2,123,186.90	.....	255,000.00
<b>MINOR</b>			
Five-cent nickels .....	1,897,166.00	.....	328,500.00
One-cent bronze .....	572,170.00	.....	84,000.00

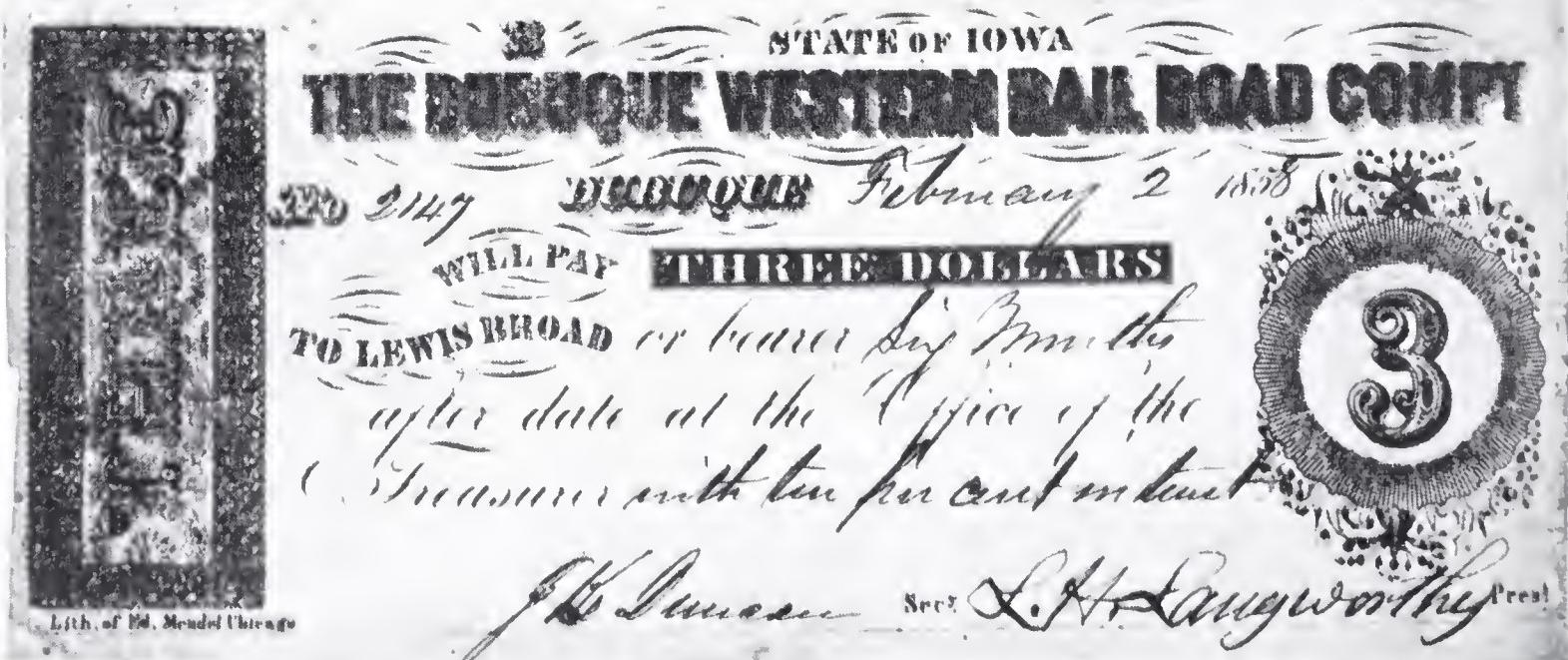
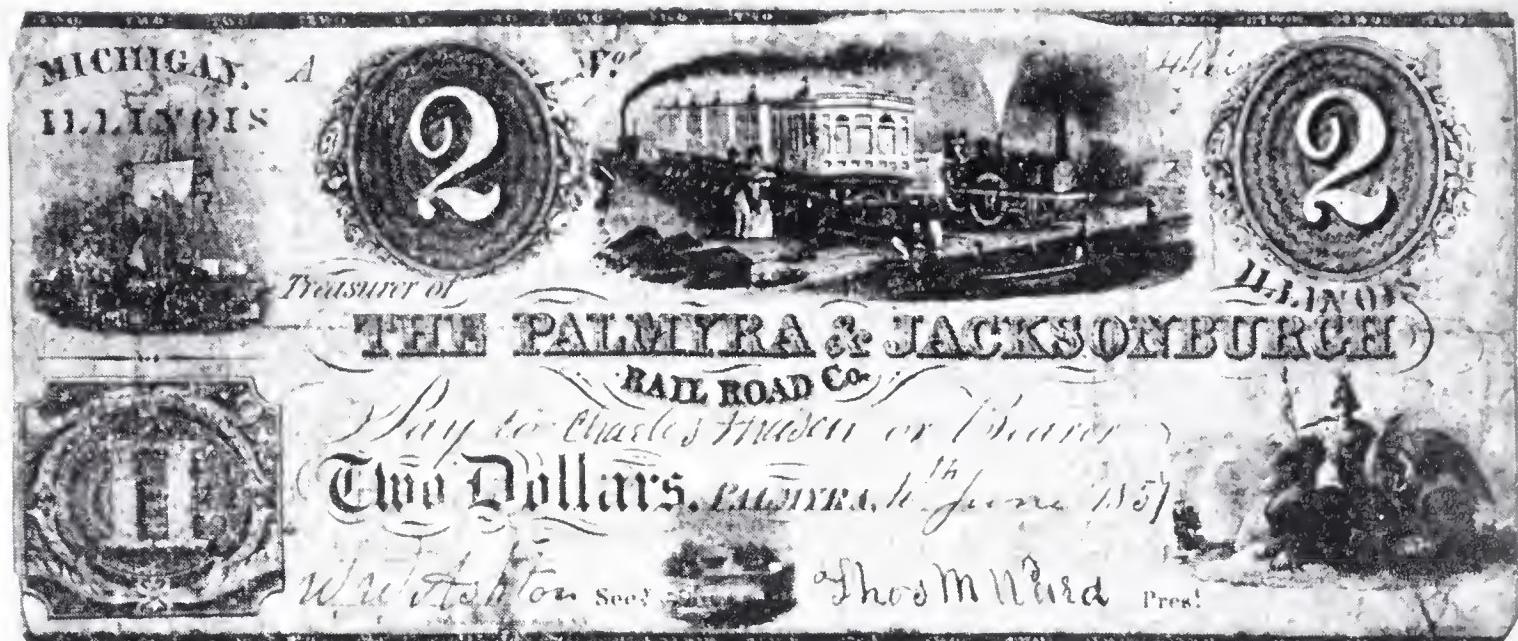
## COINAGE EXECUTED FOR FOREIGN GOVERNMENTS

### At Philadelphia Mint

Liberia — Nickel — 2 Cents. ..... 500,000 pieces

### At San Francisco Mint

Netherlands East Indies — Silver — 720 fine — 10 Cents ..... 26,400,000 "



August, 1941

## RAILROAD NOTES

By H. R. STEPHENS

### The Palmyra & Jacksonburgh Railroad Co.

The Palmyra & Jacksonburgh Railroad Company was incorporated under a Special Act of the State of Michigan dated March 26th, 1836.

From the date of incorporation until June 20th, 1844 the P & J RR Co. constructed by its own forces a single track line of railroad between Lenawee Junction and Tecumseh, Michigan. On the last mentioned date the line was sold to the Southern R. R. of Michigan (not a corporation) and consolidated with the River Raisen & Lake Erie Railroad Co. whose note was illustrated in the August 1937 issue of the Journal.

While the P & J RR Co. was a Michigan corporation close inspection of the note illustrated will indicate that it apparently circulated in the State of Illinois, as indicated on the face, and also in the State of Iowa as it bears on the reverse a stamp bearing the imprint of the name of that state.

### Bingham Canyon & Camp Floyd Railroad Co.

The first mention that can be located shows the name of this company as Bingham Canyon and Salt Lake City R. R. However, all future records refer to it as shown on the note illustrated, so it is to be presumed that the first recorded name was erroneous.

The B.C. & C.F.R.R. Co. was incorporated on September 10, 1872, under Act of the Territory of Utah dated February 19, 1869, for the purpose of constructing a railroad to connect the silver and lead mining districts about Bingham Canyon with the Utah Southern Railroad. By the end of 1873, about

December 1st, a line had been opened, the gauge being 3', from Sandy Station (on Utah Southern) to Bingham Canyon, a distance of 18.3 miles, all with Utah Territory.

On Sept. 1st, 1881 this road was sold under foreclosure to The Denver & Rio Grande Western Ry. Co., which latter road was formed by the merger of The D. & R.G.W. Ry. Co. of 1881 (first company), The Salt Lake & Park City Ry. Co. and the Sevier Valley Ry. Co.

The D. & R. G. Western Ry. Co., and The State Line & Denver Railway Co., the latter of Colorado, were consolidated to form The Rio Grande Western Railway Co.

On July 31st, 1908 this company was merged with the Denver & Rio Grande Railroad Co. of 1886, a Colorado Company to form the present Denver & Rio Grande Railroad Company.

### Dubuque & Western Railroad Co.

The Dubuque & Western Railroad Co. was chartered under the General Laws of Iowa on Sept. 10th, 1855. This corporation constructed approximately 30.7 miles of single track road running from Farley to Anamora, Iowa, and issued over \$16,000. in notes similar to that illustrated, most of which were redeemed at 50% of their face value.

On April 30th, 1861 this company was sold in foreclosure, after several years of operations under a Receiver, to the Dubuque Marion & Western (incorporated February 13th, 1860). Further sale was made in 1863 to the Dubuque Southwestern, and on Feb. 22nd, 1881 the line was taken over by the Chicago, Milwaukee & St. Paul Ry. of which system it is still a part.



August, 1941

## COINS OF THE WEST INDIES

### DOMINICAN REPUBLIC

- 1 50 Centesimos 1891. Liberty head.  
R Arms  
2 1 Franc 1891. Similar  
3 5 Francs 1891. Similar  
The preceding coins from the Paris  
mint  
4 10 Centavos 1897. Type of preceding  
issue  
5 20 Centavos 1897. Similar  
6 Half peso 1897. Similar  
7 Peso 1897. Similar  
Coins of this 1897 issue are struck  
from a very low grade silver. Paris  
mint  
8 10 Centavos 1937. Similar to pre-  
ceding issue  
9 25 Centavos 1937. Similar  
10 Half peso 1937. Similar  
11 Peso 1939. Similar. 26.7 Gramos  
This issue is of the same fineness  
as U. S. silver and struck at  
Philadelphia mint

#### NICKEL

- 12 2½ Centavos 1877. Cross R Value  
13 5 Centavos 1877. Open book. R Value  
14 1¼ Centavos 1882, 88. Arms. R  
Value  
15 2½ Centavos 1882, 88. Similar  
16 5 Centavos 1937. Liberty head. R  
Arms

#### BRASS

- 17 ¼ Real 1844, 48. Large numeral  
On the 1848 coin there are two  
varieties of 4 in fraction  
18 1 Centavo 1877. Date. R Value

#### COPPER

- 19 5 Centesimos 1891. Arms. R Value  
20 10 Centesimos 1891. Similar  
21 1 Centavo 1937. Palm tree. R Arms



## STYLES OF ART IN THE GREEK COINAGE

(Continued from page 117)

count the earnings of the day, close shop and go home.

In the following we want to give a certain approximation into the hands of the collector who would like to recognize with reasonable certainty coins of the main periods:

**ARCHAIC:**—The fabric of the coins more or less globular, like silver balls cut into two halves. Somewhat crude but original modeling, usually in high relief. Most of these coins have a type only on one side, the back shows the plain, square impression of the punch die, used to drive the blank into the anvil die which contained the type or picture.

**PERIOD OF FINE ART:**—Still fairly thick but not globular flans, deep impressions in high relief, images usually on both sides in attractive composition and beautiful, quiet dignity of the faces.

**PARTHENONIC to MACEDONIAN:** [Philip and Alexander]:—Sometimes fine, sometimes pleasant style, gradually getting somewhat common-

place. The bulk of the coins in our collections date from these two periods. The body of the coins substantial, the execution fair, sometimes hurried, the artistic ideal less divine and more resembling "just people."

**HELLENISTIC:**—Thin, spread, flat fabric, sometimes well done portraits, but usually cheap allegories, modeled in a perfunctory manner.

In closing it should be emphasized that, while the knowledge of artistic styles is the key to better enjoyment of the Ancient Greek coin's beauty, it cannot be gained by reading either an occasional article or, for that matter, any of the books published up to now. Some books, [as for instance Kurt Reglings' "DIE ANTIKE MUENZE ALS KUNSTWERK"] give valuable information about style, but the collector still has to view and compare lots of coins or their reproductions in books and sales-catalogues, thus gradually storing up valuable data and refining his own conception of beauty.

## ROYAL GREEK PORTRAIT COINS

By EDWARD T. NEWELL

In this book the author has given an exhaustive treatise on the kingdoms of Ancient Greece and the coins which bear the portraits of the rulers, which abound in great historic and artistic interest. Sixteen full page plates, map, index of rulers and a scholarly introduction by the author make this book of great value to students and collectors. This book illustrates in beautiful halftones 244 ancient portrait coins. It is bound in fine library buckram.

Price \$2.50

August, 1941

# WAYTE RAYMOND, INC.

630 FIFTH AVENUE

NEW YORK

## LIST OF COINS FOR SALE FOREIGN DOLLARS

Anhalt. Frederick. 1896 5 Marks. Head R Arms. Unc.....	\$ 4.00
Augsburg. Francis I. 1745 Thaler. Bust R Female st'd. with pine cone. Superb. Proof .....	8.50
Austria. Maximilian. 1479 Thaler. Bust. R Bust of Mary of Burgundy. Superb marriage thaler. Very choice and rare.....	60.00
Charles VI. 1721 Thaler. Bust R Eagle. Tyrol mint. Ex. fine.....	3.00
Francis I. 1831 Thaler. Mintmark A. Superb.....	2.25
1833 Thaler. Head. R Arms. Mintmark A. Proof.....	4.00
Bavaria. Ludwig I. 1834 Thaler. Head R Crown in wreath. Unc.....	2.50
Maximilian II. 1854 Double Thaler. Comm. Exposition at Munich. R Exposition Building. Unc.....	3.50
Belgium. Leopold I. 1837 Double Thaler. Monetary Union. Unc.....	2.50
1850 5 Francs. Head R Arms. Unc.....	2.50
1851 5 Francs. Head R Arms. Proof.....	4.00
Brabant. Francis II. 1797 Thaler. Head R Arms. Unc.....	1.50
British Dollar. 1895. Uncirculated.....	1.50
Brunswick. Henry Julius. 1602 Thaler. Wild man stg. by shield. Comm. death of Hedwig, wife of the Elector. Very fine.....	6.50
Christian. 1622 Thaler. Arm with sword. Struck from silver confiscated from the churches. "God's Friend and the Priest's Foe." Ex. fine .....	10.00
John Frederick. 1667. Wildman Thaler. Ex. fine.....	4.00
William. 1854 Double Thaler. Head R Arms. Unc.....	2.50
1855 Double Thaler. Head R Arms. Ex. fine.....	2.25
1856 Jubilee Double Thaler. Ex. fine.....	3.00
George II. 1740 Mining Thaler. View of the Gute des Herrn Mine. R Arms. Proof .....	9.00
Charles William. 1792 Species Thaler. Arms. R Value. Unc.....	5.00
Brunswick-Wolfenbuttel. Augustus. 1643 Thaler. Sword attempting to cut granite rock. Very fine.....	7.50
1752 Mining Thaler of King Charles' Mine. Two miners, mining scene in the distance. R Arms. Superb .....	20.00
Duke Charles. 1761 Thaler. Segen Gottes Mine. Proof .....	12.50
Bulgaria. Ferdinand. 1894 5 Leva. Head R Value. Unc.....	7.50
China. Sun Yat Sen. 1912 Dollar. Small bust. C of W 7. Proof.....	3.50
Sun Yat Sen. 1912 Dollar. Large bust. C of W 19. Unc.....	1.00
1912 Dollar. Bust of Gen. Li Yuan Hung. C of W 8. Unc.....	5.00
1912 Dollar. Bust of Gen. Li Yuan Hung, without cap. C of W 9. Unc.....	3.50
1914 Dollar. Uniformed bust of Yuan Shi Kai. C of W 10. Unc.....	3.50
Szechuan Province. 1912 Dollar. Circle of dots surrounding central characters. C of W 42. Very fine.....	2.50
1921 Comm. Dollar. Facing bust of Hsu-Shih-Chang. Tsiang. No. 412 Proof .....	3.50
1923 Wedding Dollar of Hsuen Tung. Dragon and peacock. C of W 15. Proof .....	5.00

1923 Dollar. Bust of Tsao Quan in civil dress. Comm. the Constitution. Tsiang No. 408. Proof.....	3.50
1924 Comm. Dollar. Facing bust of Tuan-Chi-Sui. Tsiang 414. Proof.....	3.50
1928 Dollar. Kwei Chow Province. Motor Car. C of W 41. Very fine.....	10.00
Chinese Soviet. 1934 Dollar. Hammer and sickle on globe. R Value and legend. C of W 3. Fine.....	6.50
<b>Denmark.</b> Christian V. 1683 2 Marek. Crowned C 5. Very fine.....	3.00
1686 4 Marek. Double cypher crowned. Very fine.....	5.00
1693 4 Marek. Double cypher crowned. Fine.....	2.75
1693 4 Marek. Double cypher crowned. Very fine.....	3.00
Frederick VI. 1835 Rigsdaler. Small head. Unc.....	2.25
1839 Rigsdaler. Small head. Unc.....	3.50
Christian VIII. 1840 Species. Large head. R Arms. Unc.....	3.00
1843 Species. Large head. R Arms. Unc.....	2.75
1847 Species. Large head. R Arms. Unc.....	2.25
Frederick VII. 1848 Species on death of Christian VIII. Heads either side. Proof. Rare condition.....	5.00
1848 Species. Similar. Uncirculated.....	3.00
1849 Species. Head. R Arms. Ex. fine.....	2.00
1853 Species. Head. R Arms. Very fine.....	1.25
1854 Species. Head. R Arms. Very fine.....	1.50
1855 Species. Head. R Arms. Unc.....	2.00
Christian IX. 1863 Rigsdaler on death of Frederick VII. Unc.....	3.00
1863 Rigsdaler. Similar. Ex. fine.....	2.00
<b>England.</b> James II. 1687 Crown. Bust in wig. R Arms. Ex. fine.....	5.00
1687 Crown. Similar. Uncirculated.....	6.00
George II. Crown. Young bust. R Arms. Very fine.....	5.00
George III. Bank Dollar 1804. Very fine.....	2.50

**Note:** Numbers in brackets refer to our publication "The Silver Ecu of France."

#### FRANCE

Louis XIV. 1710 Ecu with three crowns. Clermont mint. Very fine.....	3.00
1710 Ecu with three crowns. Paris mint. Mint state.....	6.00
Louis XV. 1716 Ecu. Lyons mint. Uncirculated.....	5.00
1716 Ecu Vertugadin. Rennes mint. Very fine.....	3.00
1759 Ecu with bandeau. Paris mint. Superb.....	3.50
Louis XVI. 1780 Ecu with laurels. Metz [35]. Ex. fine.....	2.50
1783 Ecu with laurels. Paris mint [35]. Uncirculated.....	2.50
1785 Ecu with laurels. Pau [35]. Proof.....	7.50
1787 Ecu. Orleans mint. Ex. fine.....	3.00
1791 Ecu. Paris mint. Superb.....	3.50
1792 Constitutional Ecu. Paris mint. Very fine.....	2.50
1792 Ecu of 6 Livres. Paris [36]. Fine.....	2.00
1792 Constitutional Ecu. Limoges mint [36]. Very fine.....	2.50
1793 Ecu of 6 Livres. Paris mint [36]. Ex. fine.....	2.50
First Empire. Napoleon. 5 Francs. Year 12. Paris mint [42]. Proof.....	10.00
Year 12. 5 Francs. Geneva mint [41]. Very good.....	12.50
1807 5 Francs. Bayonne mint [43]. Ex. fine.....	7.50
1807 5 Francs. Laureated head. Paris mint [44]. Proof.....	30.00
1812 5 Francs. Utrecht [45]. Superb.....	7.50
1813 5 Francs. Turin [45]. Very good.....	5.00
1814 5 Francs. Paris mint. Mint state.....	5.00

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Charles X. 1828 5 Francs. Paris mint. Very fine.....	1.50
1830 5 Francs. Rouen [49]. Ex. fine.....	1.50
Louis Philippe. 1830 5 Francs. Paris mint [50]. Variety without I after name. Superb mint state.....	5.00
1831 5 Francs. Paris [50]. Proof.....	3.50
1831 5 Francs. Lille [50]. Mint state.....	2.25
Henry V Pretender. 1831 5 Francs. Young bust in uniform. Edge inscribed. Uncirculated .....	5.00
Louis Philippe. 1832 5 Francs. Paris [51]. Unc.....	1.50
1846 5 Francs. Mint state .....	2.00
1848 5 Francs. Strasbourg [51]. Proof.....	3.50
Second Republic. 1849 5 Francs [52]. Unc.....	2.25
1849 5 Francs. Hercules, etc. Strasbourg [52]. Unc.....	1.50
1849 5 Francs. Group. R Value. Mint state.....	2.25
1849 5 Francs. Ceres head [53]. Proof.....	5.00
Louis Napoleon. 1852 5 Francs [54]. Uncirculated.....	2.00
Napoleon III. 1856 5 Francs. Strasbourg. Very fine.....	1.50
1867 5 Francs. Superb mint state.....	2.00
1870 5 Francs. Strasbourg [56]. Superb.....	2.00
Thiers. 1872 Satirical 5 Francs with bust of Thiers. Proof.....	8.50
Republic. 1873 5 Francs. Group R Value. Mint state.....	2.00
Mac-Mahon. 1874 Satirical 5 Francs with head of Marshal Mac-Mahon. Proof	6.00

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Genoa. Republic. 1796 8 Lire. St. John stg. Superb mint state.....	6.50
Germany. 1927 Comm. 5 Marks. Tubingen University. Unc.....	3.00
1929 5 Marks. Comm. Lessing Centenary. Unc.....	3.00
1929 5 Marks. Comm. 1000th Anniversary of Meissen. Unc.....	3.00
Greece. Otho. 1844 5 Drachmai. Head. R Arms. Unc.....	5.00
Hawaii. Kalakaua I. 1883 Dollar. Head. R Arms. Unc.....	2.75
Hesse. Ernst Ludwig. 1895 5 Marks. Unc.....	3.50
1902 Jubilee 5 Marks. 4th Centenary of Philip the Magnanimous. Unc.....	2.50
Hesse-Hanau. William. 1778 Thaler. R Arms. Ex. fine.....	4.00
Hohenzollern-Hechingen. Frederick. 1844 Double Thaler. Superb.....	12.50
Holland. Louis Napoleon. 1808 50 Stiver. Head r. R Arms. Unc.....	4.00
Hong Kong. Victoria dollar. 1866 Proof.....	3.50
Hungary. 1896 Thaler commemorating the 1000th Anniversary of the Kingdom.	
St. George. R Ship. Superb.....	7.50
1907 Jubilee 5 Korona. C of W 6. Unc.....	2.50
Isenburg. Charles 1811 Thaler. Head. R Value. Proof.....	12.50
Italy. Roman Republic. (1799) Scudo. Republica stg. Unusually fine.....	6.00
Napoleon. 1810 5 Lire. Bologna. Mint state.....	6.00
1814 5 Lire. Milan. Superb.....	8.00
Ferdinand II. 1857 120 Grani. Unc.....	1.50
Victor Emanuel II. 1865 5 Lire. Turin. Proof.....	5.00
1876 5 Lire. Uncirculated .....	2.50
1877 5 Lire. Uncirculated.....	2.00
Japan. (1878) Yen of first issue. Superb.....	2.50
(1880) Trade Dollar. Proof.....	3.50
Jever. 1567 Thaler. Daniel in the Lions' Den. Very fine .....	12.50
Lombardy. Provisional 5 Lire 1848. Liberty stg. Unc.....	2.00
Lowenstein-Wertheim. Max. Charles. 1712 Thaler. Bust. R Arms. Superb	12.50

Lubeck.	(1550) Broad Double Crown.	Christ stg. facing.	R Imperial eagle.			
	Very fine .....			30.00		
Lucca.	Felix and Eliza.	1805 5 Francs.	Very fine.....	2.00		
	1808 5 Francs.	Similar.	Mint state .....	3.00		
Malta.	1798 Scudo.	Hompesch.	Bust l. R Arms.	Unc.....	5.00	
Mantua.	Scudo.	Saviour.	R Burning bush.	City besieged by Ferdinand II,		
	1629-1630.	Very fine.....		10.00		
Morocco.	A. H.	1299 Ryal.	Very fine.....	3.00		
Naples & Sicily.	Ferdinand I.	1818 120 Grani.	Unc.....	3.00		
Nassau.	Adolph.	1860 Double Thaler.	Ex. fine.....	3.50		
Netherlands.	Wilhelmina.	1929 2½ Guilders.	Head l.	Mint.....	2.50	
Norway.	Christian V.	1680 4 Marks.	Cypher.	R Lion.	Very fine.....	5.00
	1690 4 Marks.	Cypher.	R Lion.	Fine.....	3.50	
Olmutz.	Wolfgang.	1735 Thaler.	Bust r.	R Arms.	Ex. fine.....	3.00
Osnabruck.	1698 Sede Vacante.	Thaler.	St. Peter.	R View of Cathedral.		
	Ex. fine .....			10.00		
Palatinate.	Charles Theodore.	1790 Thaler.	Bust r.	Uncirculated.....	5.00	
Papal States.	Innocent XI.	(1678).	View of St. Peter's.	Very fine.....	5.00	
Parma.	Marie Louise.	1832 5 Lire.	Uncirculated.....		4.00	
Passau.	Joseph Dominic.	1723 Thaler.	Bust.	R Arms.	Ex. fine.....	5.00
Pisa.	Charles Louis and his Mother.	1806 Scudo.	Heads facing.	Superb.....	3.00	
Poland.	Sigismund III.	1628 Thaler.	Half length figure with sword.	Very fine.....	6.00	
Portugal.	1898 1000 Reis.	4th Centenary of Vasco de Gama.	Unc.....		2.25	
Prussia.	Frederick the Great.	1767 Thaler for the Levant.	Bust.	R Arms.		
	Superb .....			20.00		
	Frederick William II.	1795 Thaler for Brandenburg.	Ex. fine.....	3.00		
	Frederick William IV.	1844 Double Thaler.	Head.	R Arms.	Unc.....	2.50
	William I.	1874 5 Marks.	Uncirculated.....		4.00	
	William II.	1913 5 Marks.	Uncirculated.....		2.00	
Regensburg.	Francis II.	1793 Thaler.	Head.	R View of city and river.	Superb.....	5.00
Reuss-Greiz.	Henry XII.	1812 Thaler.	Bust.	Uncirculated.....		5.00
Rome.	Clement X.	1673 Scudo.	Bust.	R Beatification of Pius V.	Superb .....	17.50
	Clement XI.	1709 Anno 9.	Scudo.	Arms.	R FIAT PAX IN VIRTUTE TVA.	
	Ex. fine .....			5.00		
	Pius IX.	1870 5 Lire.	Bust.	R Value.	Ex. fine.....	2.00
Roumania.	Carol I as King.	1883 5 Lei.	Unc.....		3.50	
Russia.	Ivan III.	1741 Rouble.	Young head.	R Eagle.	Ex. fine.....	15.00
	Elizabeth.	1745 Double.	Crowned bust.	R Eagle.	Fine.....	2.00
	1751 Rouble.	Bust r.	R Double eagle.	Unc.....		4.00
	1752 Rouble.	Bust r.	R Eagle.	Mint state.....		6.00
	Catherine II.	1780 Rouble.	Ex. fine.....		3.50	
	1790 Rouble.	Crowned bust.	R Eagle.	Unc.....		5.00
	Nicholas II.	1898 Rouble.	Very fine.....		1.00	
San Marino.	1898 5 Lire.	Saint stg.	R Arms.	Unc.....		5.00
Sardinia.	Charles Emanuel.	1765 10 Lire.	Broad heavy coin.	Unc.....		6.50
	Victor Emanuel II.	1850 5 Lire.	Ex. fine.....		2.25	
Savoy.	Charles Emanuel.	1581 Thaler.	Duke mounted r.	R Arms.	Very fine.....	20.00
Saxe-Coburg-Saalfeld.	1817 Thaler.	Bust in uniform.	Superb.....		5.00	
Saxe-Coburg-Gotha.	Ernest II.	1847 Double Thaler.	Ex. fine.....		8.00	
Saxe Gotha.	Frederick III.	1765 Thaler.	Head.	R Arms.	Proof .....	6.00
Saxony.	1669 Thaler klippe.	Ex. fine.....			12.50	
	Frederick Augustus.	1827 Memorial Thaler.	Proof .....		3.00	
	1909 5 Marks.	Comm. 5th Centennial of Leipzig University.	Unc.		2.75	

Schaumberg-Lippe.	George William.	1857 Double Thaler.	50th Year of Reign.			
Proof .....				6.00		
Schwarzburg-Sonderhausen.	Gunther Frederick Charles.	1845 Db. Thaler.	Ex. fine	6.50		
Scotland.	Mary (after Darnley's death).	1567 Ryal Arms.	R Palm.	Very fine	10.00	
James VI.	1567 Sword Dollar.	Very fine.....		10.00		
Charles II.	1682 Dollar.	Draped bust.	R Arms.	Unusually good.....	5.00	
Spain.	Philip V.	1731 8 Reales.	Superb.....		5.00	
Ferdinand VII.	1808 8 Reales.	Madrid mint.	Ex. fine.....		3.50	
Isabella II.	1855 20 Reales.	Very fine.....			1.25	
Amadeo I.	1871 5 Pesetas.	Head.	R Arms.	Uncirculated.....	3.00	
Alphonso XII.	1881 5 Pesetas.	Uncirculated.....			2.00	
Sub-Alpine Gaul.	(1802).	5 Francs.	France and Italy stg.	Ex fine.....	3.50	
Sweden.	John III.	1576 Salvator Thaler.	Crowned bust.	R Saviour.	Ex. fine....	22.50
Charles IX.	1610 Salvator Thaler.	King stg. with sword.	R Saviour.	Ex. fine	20.00	
Christina.	1639 Salvator Thaler.	Half length figure stg.	R Saviour.	Very fine	7.50	
1647 Rigsdaler for Pomerania.	Facing bust.	R Arms.	Fine.....		10.00	
Christian V.	1681 4 Marks.	Cypher.	R Arms.	Very fine.....	3.00	
Charles XI.	1692 8 Marks.	Bust.	R Arms.	Very fine.....	10.00	
Frederic I.	1725 Rigsdaler.	Large bust.	R Arms.	Ex. fine.....	6.50	
Frederick I and Ulrica Eleanora.	1827 Rigsdaler.	Busts jugata.	R Arms.			
Ex. fine .....					10.00	
Frederick I.	1740 Rigsdaler.	Large bust.	R Arms.	Very fine.....	5.00	
1741.	Rigsdaler.	Similar.	Very fine.....		6.00	
Adolph Frederick.	1769 Rigsdaler.	Head.	R Arms.	Very fine.....	3.50	
Gustav III.	1775 Rigsdaler.	Head.	R Arms.	Very fine.....	3.00	
1776 Rigsdaler.	Head.	R Arms.	Very fine.....		2.75	
1777 Rigsdaler.	Ex. fine .....				3.50	
1788 Rigsdaler.	Ex. fine .....				4.00	
Gustav IV.	1793 Rigsdaler.	Young head.	Fine.....		3.00	
1796 Rigsdaler.	Larger head.	Superb.....			5.00	
Charles XIV.	1827 Rigsdaler.	Large head.	Uncirculated .....		7.50	
1827 Rigsdaler.	Large head.	Uncirculated.....			7.50	
1831 Rigsdaler.	Smaller, thicker flan.	Uncirculated.....			7.50	
1833 Rigsdaler.	Similar flan.	Fine.....			2.25	
Oscar.	1856 Rigsdaler.	Small head.	Uncirculated.....		3.50	
Charles XV.	1862 Rigsdaler.	Ex. fine.....			3.00	
Oscar II.	1907 Golden Wedding dollar size medal of Swedish Numismatic Society.	Very fine .....			2.50	
Switzerland.	1874 5 Francs.	Uncirculated.....			1.50	
Transylvania.	Sigismund Bathori.	1591 Thaler.	Half length figure.	R Arms.		
Superb .....					5.00	
Tuscany.	Cosmus II.	1620 Scudo.	Crowned figure.	R Arms.	Pisa. Fine.....	3.50
1666 Scudo.	Head in spiked crown.	R View of Leghorn harbor.	Superb.....		8.50	
Cosmus III.	1676 Scudo.	Bust.	R St. John baptising Christ.	Unc.....	5.00	
Francis I.	1746 Thaler.	Ex. fine.....			3.50	
Leopold.	1846 Pisa Thaler.	Superb.....			3.00	
Utrecht.	1778 Ducatone.	Rider.	R Arms.	Ex. fine.....	3.50	
Venice.	Sylvester Valerio (1694-1706).	Levant Thaler.	Doge stg.	R Lion.		
Very fine .....					7.50	
Westfrisia.	1794 3 Guilders.	Liberty stg.	Fine.....		1.50	
Westphalia.	Jerome Napoleon.	1812 Thaler.	Ex. fine.....		3.50	
Wurzburg.	Adolphus Frederick.	1765 Thaler.	Very fine.....		3.50	
Zeeland.	1762 Ducatone.	Rider.	R Arms.	Ex. fine.....	2.50	

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